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No. 5052

[illegible]

WILLIAM L. FARRAR

[illegible]

7 *dol.* 160 *1st viol. L'* 5

8 *cres*

180 *F* *P* *cres* *F* *P*

190 *tr* *rinf* *rinf* *pp* *2^{da}* *rinf* *rinf*

F Adagio

200 *P* *rinf* *F* *P*

210 *rinf* *F* *P*

220 *F* *P* *F* *P* *2^{da}* *F* *P*

230 *3^{da}*

240 *1st* *2^{da}* *3^{da}* *4^{ta}* *5^a* *6^a* *7^a* *8^a* *9^a* *10^a* *11^a* *12^a* *13^a* *14^a* *15^a* *16^a* *17^a* *18^a* *19^a* *20^a* *21^a* *22^a* *23^a* *24^a* *25^a* *26^a* *27^a* *28^a* *29^a* *30^a* *31^a* *32^a* *33^a* *34^a* *35^a* *36^a* *37^a* *38^a* *39^a* *40^a* *41^a* *42^a* *43^a* *44^a* *45^a* *46^a* *47^a* *48^a* *49^a* *50^a* *51^a* *52^a* *53^a* *54^a* *55^a* *56^a* *57^a* *58^a* *59^a* *60^a* *61^a* *62^a* *63^a* *64^a* *65^a* *66^a* *67^a* *68^a* *69^a* *70^a* *71^a* *72^a* *73^a* *74^a* *75^a* *76^a* *77^a* *78^a* *79^a* *80^a* *81^a* *82^a* *83^a* *84^a* *85^a* *86^a* *87^a* *88^a* *89^a* *90^a* *91^a* *92^a* *93^a* *94^a* *95^a* *96^a* *97^a* *98^a* *99^a* *100^a* *101^a* *102^a* *103^a* *104^a* *105^a* *106^a* *107^a* *108^a* *109^a* *110^a* *111^a* *112^a* *113^a* *114^a* *115^a* *116^a* *117^a* *118^a* *119^a* *120^a* *121^a* *122^a* *123^a* *124^a* *125^a* *126^a* *127^a* *128^a* *129^a* *130^a* *131^a* *132^a* *133^a* *134^a* *135^a* *136^a* *137^a* 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4 *Allegro* *Violino Primo*

This page contains the first system of a musical score for Violino Primo, measures 1 through 130. The music is in 2/4 time and G major. It features a continuous sixteenth-note pattern. Performance markings include *P* (piano), *F* (forte), *dol.* (dolce), *cres.* (crescendo), and *tr.* (trills). Measure numbers 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, and 130 are indicated. The score is written on ten staves.

Violino I?

This page contains the second system of a musical score for Violino I, measures 70 through 240. The music continues the sixteenth-note pattern. Performance markings include *P* (piano), *F* (forte), *PP* (pianissimo), *FF* (fortissimo), and *cres.* (crescendo). Measure numbers 70, 80, 90, 100, 110, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, and 240 are indicated. The score is written on ten staves.

Violino Primo, Adagio, measures 1-60. The score is written for a single violin in G major, 3/4 time. It features a variety of musical techniques including trills (tr), slurs, and dynamic markings such as *fz.* (forzando), *dol.* (dolce), *cres.* (crescendo), *F* (forte), *P* (piano), and *tr* (trill). Measure numbers 10, 20, 30, 40, and 50 are indicated. The section concludes with a double bar line.

Rondo

Violino Primo, Rondo, measures 140-250. The score continues in G major, 3/4 time. It includes complex rhythmic patterns, trills, and dynamic markings such as *fz.*, *F*, *P*, *FF* (fortissimo), and *dol.*. Measure numbers 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, and 250 are indicated. The section concludes with a double bar line.

6
II
QUINTETTO

Moderato Violino Primo

Violino Primo score, measures 1 to 110. The music is in 2/4 time and B-flat major. It features a variety of dynamic markings including *p*, *ff*, *pp*, *f*, *rinf*, *tr*, and *del*. Measure numbers 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, and 110 are indicated. The score includes many slurs, ties, and trills.

Violino Primo score, measures 111 to 211. The music continues in 2/4 time and B-flat major. Dynamic markings include *fz*, *p*, *f*, *del*, *sf*, *fp*, *cre*, and *ff*. Measure numbers 120, 130, 140, 150, and 160 are indicated. The score includes many slurs, ties, and trills.

10 III *Moderato* *Violino Primo*
QUINTETTO

Violino Primo

10 20 30 40 50 60 70 80 90

p dol. *sf* *ff* *p* *pp* *p* *sf* *sf* *fz.* *p* *ff* *p* *cres* *fz.* *fz.* *f* *cres* *f* *p* *ff*

Violino Primo

120 130 140 150 160 170 180 190 200 210 220 230

p *ff* *p* *ff* *p* *ff* *p* *fz.* *f* *fz.* *ff* *pp* *f* *pp* *cres* *p* *rinf* *rinf* *ff*

8. And^e gratioſo

Violino Primo

8. *And. grazioso* Violino Primo

poco F

rinf *rinf*

PP

poco F

cres. *FP* *FP*

cres Presto *fz.* *FP* *FP* *cres* *fz* *rinf* *P*

P *1* *20* *FF* *2*

30 *F* *fz* *fz*

P *40* *F* *fz.* *fz* *P*

fz. *fz.* *fz.* *F* *50* *P*

fz. *fz.* *fz.* *P* *60* *cres* *F*

Violino Primo

Violino Primo

60 70 80 90 100 110 120 130 140 150 160 170 180

pp *fp* *p* *f* *fz* *dol.* *fz* *p* *f* *pp* *fp* *pp* *f* *p* *perdendosi*

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No. 5052

Violino Secondo

2 110

meta voce *rinf.* *rinf.* *F*

PP *cres.* *F*

120 *P* *PP*

130 *P*

F *P* *F* *P* *P*

140 *F* *P* *F* *P*

150 *fz.* *9*

160 *fz.* *fz.* *P* *F* *F*

dol. *P* *F*

170 *P*

cres. *F* *P*

180 *F* *P* *P*

cres. *F* *rinf.*

rinf. *P* *rinf.* *rinf.* *P* *PP*

200 *F* *FF*

4 *Adagio* *Violino Secondo*

Rondo All.

Violino Secondo 13

13

Violino Secondo, Rondo, measures 12-110. The score is written for a single violin in G major, 2/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *p*, *ff*, *f*, *p*, *sf*, *fz*, *dol.*, *pp*, and *f*. Measure numbers 12, 20, 30, 40, 50, 60, 70, 80, 90, 100, and 110 are indicated. The piece concludes with a double bar line at measure 110.

Violino Secondo, measures 111-240. The score continues from the previous page, maintaining the same key and time signature. It includes complex rhythmic figures and dynamic markings such as *p*, *f*, *ff*, *fz*, and *pp*. Measure numbers 111, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, and 240 are marked. The score ends with a double bar line at measure 240.

II
QUINTETTO

Moderato

Violino Secondo

Violino Secondo

10 20 30 40 50 60 70 80 90 100 110 120 130

dol. *pp* *f* *p* *f* *rinf* *pp* *ff* *pp* *f* *p* *f* *p*

Violino Secondo

Violino Secondo

10 20 30 40 50 60 70 80 90 100 110 120 130

ff *dol.* *sf* *sf* *fz.* *fp* *fp* *fp* *cres* *ff* *Adagio* *dol.* *cres* *f* *p* *f* *cres* *f* *p* *f*

III
QUINTETTO

Moderato

Violino Secondo

Violino Secondo

7

Violino Secondo

This page contains the musical score for the Violino Secondo part, measures 140 through 230. The music is written on ten staves in G major (one sharp) and 4/4 time. The score features a variety of musical textures, including melodic lines, arpeggiated figures, and dense sixteenth-note passages. Dynamic markings such as *pp*, *p*, *f*, *ff*, *rinf*, and *perdendosi* are used throughout. Measure numbers 140, 150, 160, 170, 180, 190, 200, 210, 220, and 230 are clearly indicated. The piece concludes with a double bar line at the end of measure 230.

8 *Andante grazioso* Violino Secondo

p *poco f* *ff* *p* *f* *p* *inf* *rinf* *pp* *poco f* *50* *p* *rinf* *60* *cres* *FP* *cres* *fz.* *rinf* *FP* *FP* *cres* *F* *6* *Presto* *p* *FF* *p* *20* *f* *p* *30* *F* *fz.* *fz.* *140* *F* *fz.* *fz.* *p* *50* *fz.* *fz.* *fz.* *F* *p*

Violino Secondo 60 9

p *cres* *f* *pp* *perdendosi* *FP* *FP* *F* *FF* *P* *90* *FF* *100* *110* *P* *120* *fz.* *fz.* *fz.* *fz.* *fz.* *F* *130* *fz.* *fz.* *fz.* *fz.* *fz.* *P* *140* *fz.* *fz.* *fz.* *P* *150* *cres* *160* *pp* *170* *fz.* *fz.* *pp* *180* *F* *P* *perder.*

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2 I *All.^o Spiritoso* Viola I^a
QUINTETTO

Measures 10 to 100 of the Viola I part. The score includes various dynamics such as *p*, *f*, *cres*, *dol.*, and *sf*. It features complex rhythmic patterns with many triplets and sixteenth notes. A section labeled *Rondo* begins around measure 40. The tempo is marked *Adagio*.

Measures 160 to 260 of the Viola I part. The score continues with various dynamics including *p*, *f*, *cres*, *pp*, *ff*, *meza voce*, *fz*, and *inf*. It maintains the complex rhythmic patterns seen in the previous section. The tempo remains *Adagio*.

Finale Rondo All^o Viola I^a

Violino I^a musical score, measures 1 through 120. The score is written for Viola I and features a variety of musical notations including notes, rests, and dynamic markings. The tempo is marked *All^o*. The key signature has one flat (B-flat). The score includes measures 1, 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, and 120. Dynamic markings include *P* (piano), *F* (forte), *cres* (crescendo), and *ff* (fortissimo). The notation includes various note values, rests, and articulation marks.

III
QUINTETTO musical score, measures 1 through 160. The score is written for Quintetto and features a variety of musical notations including notes, rests, and dynamic markings. The tempo is marked *Moderato*. The key signature has one flat (B-flat). The score includes measures 1, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, 130, 140, 150, and 160. Dynamic markings include *P* (piano), *F* (forte), *sf* (sforzando), *ff* (fortissimo), *pp* (pianissimo), *fz* (forzando), and *cres* (crescendo). The notation includes various note values, rests, and articulation marks.

Presto

PLULL. 1.

Presto

Viol. I.

10 20 30 40 50 60 70 80 90 100 110 120 130 140 150 160 170

P *FF* *fz.* *F* *fz.* *fz.* *P* *fz.* *fz.* *fz.* *F* *P* *PF* *cres F* *P* *FP* *FP* *perden.* *F* *FF* *P* *F* *FF* *P* *F* *PP* *FP* *FP* *PP* *F* *P* *perden.*

Viola I^a

[illegible]

II
QUINTETTO

Moderato *Viola I^a*

This page contains the first system of the Viola I part, measures 1 through 130. The music is in 4/4 time and B-flat major. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from piano (p) to fortissimo (ff). Performance markings include accents, slurs, and fingerings. Measure numbers 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, and 130 are indicated at the end of their respective lines.

Viola I^a

This page contains the second system of the Viola I part, measures 140 through 230. The tempo changes to *Andante grazioso*. The music continues with similar rhythmic patterns and dynamics. Performance markings include accents, slurs, and fingerings. Measure numbers 140, 150, 160, 170, 180, 190, 200, 210, 220, and 230 are indicated at the end of their respective lines.

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All.^o Spiritoso *Viola 2.^a*

Viola 2^a

This musical score for Viola 2a contains 13 staves of music, numbered 110 to 240. The notation includes various dynamics such as *col' arco*, *F*, *dol*, *P*, *PF*, *PP*, *pizz*, and *col' arco*. It also features articulation marks like *1* and *2*, and phrasing slurs. The key signature has one flat (B-flat), and the time signature is 4/4. The music is characterized by rapid sixteenth-note passages and sustained chords.

10
dol.
FF
P
20
F
P
F
30
P
40
P
50
F
P
F
Rondo
piz:
1
P^{col'arco} F
P
F
FF
30
P
40
50
F
P
F
P
F
P
60
F
P
70
F
80
dol. P
7
104
PP

viola 2^a
dol.
160
dol.
170
2
F
1
180
P
F
F
P
190
P
F
200
FF
Adagio
PP
F
1
FF
F
FF
P
10
F
P
F
P
3
20
FF
P
30
PP
40
FF
FF
meza voce
1
F
P
F
P
50
fz.
F
P
PP
poco F
P
poco F
60
FF
P

** Finale Rondo All.*

Viola 2^a

III
QUINTETTO

Moderato

Viola 2^a

9

8 *Presto* *Viola 2^a*

This musical score for Viola 2a, measures 8 to 180, is written in 6/8 time with a key signature of one flat (B-flat). The tempo is marked *Presto*. The score consists of 17 staves of music. It begins with a piano (*P*) dynamic and features a variety of articulations and dynamics throughout. Key markings include *ff* (fortissimo), *dol.* (dolce), *fz.* (forzando), *F* (forte), *pp* (pianissimo), *cres.* (crescendo), *perdendosi* (fading away), and *180 fz.* (180-degree turn, forzando). Measure numbers 10, 20, 30, 40, 60, 70, 80, 90, 100, 120, 130, 140, 150, and 180 are indicated. The score concludes with a final *ff* marking and a *perdendosi* instruction.

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6 II
QUINTETTO

Moderato Viola 2^a

Musical score for Viola 2^a, Moderato, measures 1-180. The score is written on a single staff with a key signature of one flat (B-flat) and a time signature of 2/4. The tempo is marked 'Moderato'. The score includes various dynamic markings such as *p*, *pp*, *f*, *ff*, *rinf*, and *perdendosi*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into measures, with measure numbers 1, 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, 130, 140, 150, 160, 170, and 180 indicated. The score ends with a double bar line and a repeat sign.

Viola 2^a

Musical score for Viola 2^a, measures 190-260. The score is written on a single staff with a key signature of one flat (B-flat) and a time signature of 2/4. The tempo is marked 'Andante grazioso'. The score includes various dynamic markings such as *p*, *pp*, *f*, *ff*, *rinf*, *perdendosi*, *cres*, and *FP*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into measures, with measure numbers 190, 200, 210, 220, 230, 240, 250, and 260 indicated. The score ends with a double bar line and a repeat sign.

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No. 5052

QUINTETTO

Basso

QUINTETTO

1
F
FP
P *dol.*
20
F
P
1
30
F
P
40
P
rinf P
50
rinf P
F
60
FP
FP *cres*
70
F
F
P
80
F
P
90
P
F
F
F
100
rinf
F
110
rinf
rinf
120
F
FF
PP
F
130
P
F

Basso

Rondo

30 **40** **11**

p **f** **ff** **piz** **cres** **decresc** **col'arco**

1 **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **100** **101** **102** **103** **104** **105** **106** **107** **108** **109** **110** **111** **112** **113** **114** **115** **116** **117** **118** **119** **120** **121** **122** **123** **124** **125** **126** **127** **128** **129** **130** **131** **132** **133** **134** **135** **136** **137** **138** **139** **140** **141** **142** **143** **144** **145** **146** **147** **148** **149** **150** **151** **152** **153** **154** **155** **156** **157** **158** **159** **160** **161** **162** **163** **164** **165** **166** **167** **168** **169** **170** **171** **172** **173** **174** **175** **176** **177** **178** **179** **180** **181** **182** **183** **184** **185** **186** **187** **188** **189** **190** **191** **192** **193** **194** **195** **196** **197** **198** **199** **200** **201** **202** **203** **204** **205** **206** **207** **208** **209** **210** **211** **212** **213** **214** **215** **216** **217** **218** **219** **220** **221** **222** **223** **224** **225** **226** **227** **228** **229** **230** **231** **232** **233** **234** **235** **236** **237** **238** **239** **240** **241** **242** **243** **244** **245** **246** **247** **248** **249** **250** **251** **252** **253** **254** **255** **256** **257** **258** **259** **260** **261** **262** **263** **264** **265** **266** **267** **268** **269** **270** **271** **272** **273** **274** **275** **276** **277** **278** **279** **280** **281** **282** **283** **284** **285** **286** **287** **288** **289** **290** **291** **292** **293** **294** **295** **296** **297** **298** **299** **300** **301** **302** **303** **304** **305** **306** **307** **308** **309** **310** **311** **312** **313** **314** **315** **316** **317** **318** **319** **320** **321** **322** **323** **324** **325** **326** **327** **328** **329** **330** **331** **332** **333** **334** **335** **336** **337** **338** **339** **340** **341** **342** **343** **344** **345** **346** **347** **348** **349** **350** **351** **352** **353** **354** **355** **356** **357** **358** **359** **360** **361** **362** **363** **364** **365** **366** **367** **368** **369** **370** **371** **372** **373** **374** **375** **376** **377** **378** **379** **380** **381** **382** **383** **384** **385** **386** **387** **388** **389** **390** **391** **392** **393** **394** **395** **396** **397** **398** **399** **400** **401** **402** **403** **404** **405** **406** **407** **408** **409** **410** **411** **412** **413** **414** **415** **416** **417** **418** **419** **420** **421** **422** **423** **424** **425** **426** **427** **428** **429** **430** **431** **432** **433** **434** **435** **436** **437** **438** **439** **440** **441** **442** **443** **444** **445** **446** **4**

10 **III** *Moderato* *Basso*

QUINTETTO

10 20 30 40 50 60 70 80 90 100 110 120 130 140 150 160 170 180 190 200 210 220 230 240 250 260 270 280 290 300 310 320 330 340 350 360 370 380 390 400 410 420 430 440 450 460 470 480 490 500 510 520 530 540 550 560 570 580 590 600 610 620 630 640 650 660 670 680 690 700 710 720 730 740 750 760 770 780 790 800 810 820 830 840 850 860 870 880 890 900 910 920 930 940 950 960 970 980 990 1000

Basso

FP F FP 140 2 dol. F

FP FP FP P F P 150

160

170

180

190

200

Adagio

210

220

230

240

250

260

270

280

290

300

FP F FP 140 2 dol. F

FP FP FP P F P 150

160

170

180

190

200

Adagio

210

220

230

240

250

260

270

280

290

300

Finale Rondo All.^o *Basso*

10 20 30 40 50 60 70 80 90 100 110 120 130 140 150 160 170 180 190 200 210 220 230 240 250

FF *3*

Presto

10 20 30 40 50 60 70 80 90 100 110 120 130 140 150 160 170 180

perden.

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facilitate page turning.

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facilitate page turning.

II QUINTETTO

Moderato

Basso

10 20 30 40 50 60 70 80 90 100 110 120 130 140 150

Dynamics: P, F, FF, PP

Articulations: accents, slurs

Basso

160 170 180 190 200 210 220 230 240 250

Dynamics: P, F, FF, PP, Piz., Pizz.

Articulations: accents, slurs

Andante grazioso

col' arco

rinf.

cres.

Ignaz Pleyel (1757 - 1831), the twenty-fourth child of the village schoolmaster at Ruppersthal in Lower Austria, was composer, publisher and piano manufacturer. He studied initially with Vanhal but at the age of fifteen became Haydn's pupil and lodger at Eisenstadt, his upkeep being paid for by Count Erdödy. The count showed his approval of the progress of his protégé by offering Haydn a carriage and two horses for which Haydn's employer Prinz Esterhazy agreed to provide a coachman and fodder. Pleyel is said to have been Haydn's favourite pupil and the two retained a life-long affection.

In 1784 on the appearance of Pleyel's Op.1 string quartets Mozart wrote to his father:

Some quartets have come out by a certain Pleyel, a scholar of Jos. Haydn's. If you don't already know them, try to get them, it is worth your while. They are very well written and very agreeable, you will soon get to know the author. It will be a happy thing for music if, when the time arrives, Pleyel should replace Haydn for us.

In 1795 Pleyel settled in Paris and established a very successful publishing house which in 39 years issued a total of 4000 works, including the very first miniature score (of four Haydn symphonies) and the first collected edition of Haydn's string quartets.

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